Holland-street, Duke's-court, Church-court, and George-court, Kensington:—

Scissons & Co.	£924	0
W. Weston	896	10
Dethick	877	0
Humphreys and Thirst	873	0
J. & S. Williams	845	0
Yeomans (accepted)	797	0

The next business was to consider as to covering over 300 feet of sewer, adjoining northward to Grosvenor-bridge, King's-road, Chelsea, recommended by the committee on view of the Ranelagh sewer. A long discussion ensued upon this subject, and on the chairman giving some explanation as to how matters stood in the district, Mr. Farlar interrupted him, and said the hon. chairman was completely misleading the court. The chairman repelled the observation of Mr. Farlar, that he was influenced by a desire to mislead the court, but on the contrary, to afford all the information that lay in his power; and the resolution being put, was carried by a majority of 9 to 5.

A deputation of the inhabitants of Wells-street, Marylebone, attended the court, for the purpose of ascertaining whether parties residing there, already possessing drainage for their houses will be at liberty to enter the new sewer constructing in that street free of expense. The question led to a short conversation, which was terminated by the following resolution being adopted:—"That the parties in Wells-street who previously had drainage, be allowed to enter the new sewer free of expense."

The Powers of the Commission under the New Act.—The chairman read the following notice, which appeared on the business-paper of the day:—"To consider as to the parties to whom notices should be served, under the 10th & 11th Vict., c. 70, who are in possession or occupation of property fronting upon lines of sewers built at the charge of the respective districts."

The above notice was given for the purpose of putting into operation the powers of the new Act, by compelling parties to enter the sewers, and charging the owners of property in the different districts of this commission with the expense, according to the respective value of their frontages, as in many instances, although their property has been considerably benefitted, they have refused to contribute any thing whatever to the expense. Mr. W. Unwin proposed that they should commence with the eastern division of their jurisdiction, as being the oldest, and as very extensive works had been executed there more than ten years ago. It was suggested that by serving the whole of the district with notices at the same time, it might lead to confusion, and whether it would be better at first to commence with two or three streets as a preliminary movement.

The Clerk remarked, that the three first standing in the rate book were Houghton-street, Vere-street, and Drury-lane, and that few payments had ever been made for works done in that locality. And after some conversation it was resolved—"That notices be sent to the parties owning houses in Vere-street, Houghton-street, and Drury-lane, to compel the parties who have no proper drainage, to enter the sewers fronting their premises."

New Draining Tile Machine.—This invention, says the *Hull Packet*, consists of clay being taken from the solid earth and put into the machine, where it is tempered or manufactured into draw or pipe tiles at one operation. From 1 to 20 pipes, or tiles, can be produced at a time, without the aid of manual labour, further than wheeling clay to the machine, which is worked by one horse; consequently, hand labour is superseded, and likewise all pipe tile making by hand machines, which have hitherto been brought before the public. Stony clay is of little importance to the machine, as all stones are crushed before the operation of forming the pipe or tile, which will be the means of using some clays that cannot, although of a good quality, be brought into use. Our townsman, Mr. William Hodson, who is the inventor, is already protected by patents, and working one of the largest tile establishments in the kingdom by machinery.

An Architect suffering for Conscience' sake.—M. Bonnel, the city architect of Toulouse, in order to justify the payment of a certain sum by the municipal council to the director of the theatres of that city, was required to give a certificate that repairs which had been made were of such a nature as to prevent dramatic representations. Knowing this to be untrue, he refused to assert it: three days afterwards, he was deprived of his appointment. The occurrence is said to have caused much excitement in Toulouse.

New Books.

Sketches, Graphic and Descriptive, of the Decorative Painting applied to English Architecture during the Middle Ages. By E. L. Blackburne, F.S.A., Architect. John Williams and Co., 140, Strand.

An illustrated work on the painted decorations of our ancient buildings has long been a *desideratum*,—the Institute offered a medal for the best essay on the subject some years ago, but failed to elicit a satisfactory production. The work before us promises to supply this want efficiently, so far as it goes, but to be complete, it should be extended beyond the four parts at present proposed as the limit. Two parts are already published, and deserve warm commendation. The illustrations, printed in gold and colours, are beautifully executed; and the letterpress gives evidence of much research and care. We quote the introductory portion of it:—

"Chromic or coloured embellishments in architecture have their origin in remote antiquity. The Egyptians painted their temples and habitations, as did several other of the primitive Eastern nations; and the practice descending, became common alike to the classical and mediæval ages.

In that of England, properly so distinguished, the subject more immediately of the present work, such or similar decorations occur very early. Among the Anglo-Saxons, 'Pictures of Saints,' with 'embroidered cloths,' used as hangings,—'pictas vestes,'—as they were called, and painted sculptures, ornamented the walls and altars of churches so early as the latter part of the seventh century, following a custom coevally and long antecedently exhibited throughout the adjacent continent.

At the commencement of the ninth, sanctioned by authority and example derived from this source, we find the introduction of such pictures or paintings the subject of express ecclesiastical injunction. By a Canon of the second Council of Calcuth, or Celicyth, in Northumberland, held A.D. 816, every bishop dedicating a church, is strictly required to see painted on the walls or altars thereof the figure or picture of its patron saint. As a relative illustration, it may be noted also that in a Saxon MS. of this age, quoted in Muratori Antiq., are contained (among others relating to similar arts) directions for staining glass, so as to form 'pictures of mosaic work,' with which it would seem many of the altars and shrines of this period, in imitation of the foreign glass and other mosaics similarly applied, were constructively and otherwise ornamented.

Of the extent of these and the like applications of painting and mosaic during this and the next succeeding century, little or no direct and authoritative record now exists, though indications of the adoption of such are to be traced in the descriptions of the altar Tabulæ, and other similar gifts, made to the early Saxon church. Approaching the Norman era, however, an extended use of 'picture work,' under which term both these forms of decoration were at this time included, is decidedly and distinctly established. 'Superb picture work,' intermixed with gold, is described as among the works performed by the Saxon Archbishop Aldred to his Cathedral of York in 1061, and the pictured ornaments of the Church of St. John, at Beverley, of a corresponding age, are also alluded to by the same authority. At a little later date, the second, or Lanfranc's Cathedral at Canterbury, had its ceiling 'egregiè depictum.' Subsequently, Malmesbury also notices its 'pictured roof,' and in continuation, the choir paintings at Ely, by Bishop Ridel, and the ceiling at Peterborough, may be adduced, which latter, erected according to general authority between the years 1177 and 1199, has descended (restored) to the present day.

From the period to which the above notices have reference, pictured or painted decorations of several kinds appear to have been commonly introduced, and are matters of frequent and particular account.

During the long reign of Henry III., occupying the whole of the first half of the thirteenth century, directions as to such are numerous and special, in connection with the various works ordered by this king to be performed at his several palaces and residences at Westminster, Northampton, Guildford, Winchester, and elsewhere.

In 1220, the fourth year of this reign, the king's painted chamber, 'cameram nostram depictam," in the Castle of Winchester, is referred to. In 1232, the sixteenth, the figures of the four Evangelists, with those of St Edward and St. Edmund the king, are ordered to be painted in the Chapel of the Palace, at Woodstock. Again, in 1233, the following year, a mandatum, addressed to the Sheriff of Southampton, directs the king's wainscoted chamber 'cameram regis lambruscatam,' in the Castle of Winchester, to be re-painted with such 'histories and pictures as were previously depicted there;' and there are other further notices almost yearly throughout this reign.

In the following reigns of Edward I., Edward II., and Edward III., similar applications continue to be recorded in the descriptions of the decorations by these kings, to the Palace, the Chapel of St. Stephen, and the Abbey Church at Westminster, as well as in those referring to others performed by several of the higher ecclesiastics of this period to their palatial residences and churches. Early in the reign of Edward II., Bishop Walter Langton caused the coronation, marriages, wars, and funeral of his patron, the late king (Edward I.), to be painted on the walls of his Episcopal Hall at Lichfield, then newly built. About the same time also, Adam de Sodbury (Abbot) adorned the nave roof of Glastonbury with 'beautiful paintings;' and in 1335, 1336, and 1339, 'nova pictura' are mentioned among the works at Ely.

Henceforward it is hardly necessary to follow the order of further reference, or to recur to the numerous additional evidences that might be adduced of the continued and increasing admission of painting and colour during this and the fifteenth and sixteenth centuries. Many examples yet remain, and sufficiently exhibit both the universality of the practice throughout those periods, and its great beauty, discriminately applied, as an accessory enrichment in our ancient architecture."*

The first part contains the following illustrations:—Choir ceiling, Malvern Abbey Church; screen, Aldenham Church, Herts; tomb of Lord Bourchier, Westminster; wall-paintings, Westminster, Tewkesbury, &c.; lectern-stand, Littlebury.

The second part has six, namely,—Back of a niche, altar-screen, Lady Chapel, Gloucester; ceiling from the Deanery, Worcester; tomb, south aisle of the chancel, Maidstone; nave-ceiling, Great Malvern Church; tile pavement, Chertsey Abbey; and niche in the parvise, Harrow.

Correspondence.

PERPETUATION OF MIDDLE-ROW, HOLBORN.

Sir,—The proceedings at Middle-row, Holborn, where four houses have been pulled down in order *to rebuild them*, have produced the utmost astonishment amongst all classes of people, as well as the deepest feelings of regret. The question which you put is continually asked, "Can nothing be done to prevent the perpetuation of this great obstruction in an important a thoroughfare as Holborn?"

I really think that Government might undertake the purchase, on its own responsibility, certain that the House of Commons would not only grant indemnity, but thanks.

Where is the "Metropolis Improvement Commission?" Will nobody make an energetic remonstrance to Government against letting slip this favourable opportunity for abolishing such a nuisance as Middle-row Holborn?—I am, Sir, &c.

An Advocate of Convenient Thoroughfares.

A Hint from America to our Commissioners of Sewers.—An aqueduct was recently built in Boston, from Tremont-street to State, the distance of a long block, and the street repaved, all within seven days. The workmen laboured in gangs of 140, one going on at seven o'clock in the morning and another taking their place in the evening, working all night.—*New York Sun.*

* An interesting article on the early history of mural decorations by Mr. Waller, will be found in our fourth volume, p. 391.

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